

A CENTURY OF INSPIRATION

July 30 – September 16, 2021

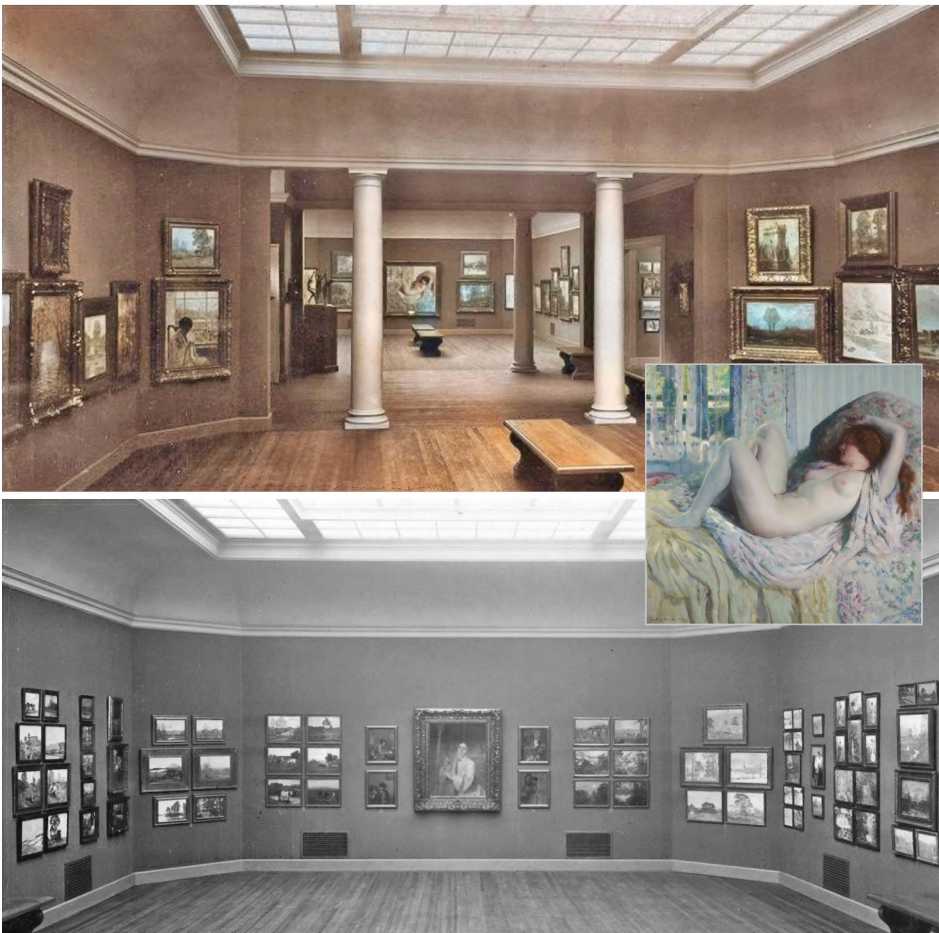
This exhibition celebrates the 100th anniversary of our beloved gallery as current Association artists look to the work of the original art colony for inspiration.

In this exhibition, our current artists look back at the works of the original art colony members for inspiration. Bucolic landscapes, woodland interiors, cottage gardens, mountain laurels in bloom, bridges, porch scenes, moonlit nocturnes, portraits and so much more will be on view and for sale at this show.

When the gallery opened in 1921, *The American Architect* wrote, "A feature of this gallery is its admirably arranged top lighting. In most of our modern galleries there is a place, called by artists, 'the morgue', where owing to poor lighting the wall space becomes the least desirable place to hang pictures. There is no 'morgue' in the Lyme Gallery."

The Association's 21st Annual Exhibition opened on August 6, 1921 in the Association's new building, it featured 76 paintings in the North and South Galleries, now the Cooper Ferry and Foster Caddell Galleries. Lawton Parker's award-winning nude *La Paresse*, anchored the display in the South Gallery. Parker chaired the Building

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CALENDAR

For complete details on exhibitions, classes, workshops, lectures and other events, visit our website: www.LymeArtAssociation.org

Painting the Landscape with David Dunlop
June 24 and 25, 2021

The Sky's the Limit, painting land, water & sky in pastel with Karen Israel
July 10 and 11, 2021

A Century of Inspiration Exhibition
July 30 – September 16, 2021
Receiving: July 23, 24, and 25
Centennial Day: August 7, 2021

Monday Plein Air Painting Group
Contact Maura Cochran for details.

Elected Artist Applications are due:
August 31, 2021

Point of View: Annual Elected Artist Exhibition
September 24 – November 11, 2021
Receiving: September 17, 18, and 19

Hello Yellow: A Show that features the color yellow
September 24 – November 11, 2021
Receiving: September 17, 18, and 19

2021 Annual Membership Meeting
October 12, 2021, 5:30–7:30 pm

Palate to Palette
October 21, 2021, 6:00–9:00 pm
Enjoy an evening of food, wine, music and fine art in support of Lyme Art Association.

Deck the Walls
November 19, 2021 – January 2, 2022
Receiving: November 12, 13, and 14

Hands on the Land: A Collaborative Show with the Connecticut River Museum
November 19, 2021 – January 2, 2022
Receiving: November 12, 13, and 14

From the Board President



Greetings! It gives me pleasure to welcome you to our revived newsletter. Through the course of becoming an Elected Artist, a Board Member and now the 25th President of our organization I became aware of how little I knew of LAA history and its founding artists. As well, I began to realize the nature of the founding of LAA; it is an Association. In as much as it has a fantastic gallery building for exhibiting art it is much more than that. It is also a social venue. Over time, as I have delved deeper

into the fine arts and have increased my outdoor painting time I have come to appreciate and grow the social aspect of my art-making. I have seen, in my work, that the shared experience has not only improved my painting, I have developed fine friendships along the way.

The internet has provided many of us a convenient way of communicating, creating web-sites, and showing work via social media. Through the course of our recent strategic planning efforts it became apparent that the older form of a newsletter had fallen away. The platform to share stories, our history, and the like was not being addressed. So, we have determined that we will revive it on the 'internet highway'! Doing so will allow for a more interactive means of communication through links on the internet.

To be sure, Covid 19 has put a big damper on our ability to be social. My hope is that as we have more ability to get back to normal, you will take it upon yourself to come back to the Lyme Art Association and interact with your fellow artists. And, meanwhile consider this newsletter as yours, a place to tell your story or to write something about a friend of yours and their art. *Enjoy!*

— Harley Bartlett

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FOCUS ON OUR VOLUNTEERS

Did you know that we have a volunteer whose superpower is taking 250 pieces of artwork and moving them around the gallery until each one is next to the one that best sets it off, and so a visitor/buyer is drawn into each room with wonder and excitement? Indeed we do!

What is your superpower!? How would you like to help the LAA to be a vibrant community of artists and art lovers? One of the very best ways to enjoy community is to work together, so please consider volunteering!

- Work outdoors, encourage and improve our amazing natural pollinator habitat, or just weed and tidy our lovely property.
- Work with children, we want to incorporate a few art activities for kids throughout the year.
- Plan for lectures, workshops, demonstrations, classes, field trips, etc.
- Help LAA get the word out with marketing and advertising.
- Support special events and openings with kitchen and serving work.
- Donate a "one-off" work day! Every so often, we just need many hands to get something done. We would love a list of folks who are willing to supply theirs for things like painting walls, changing lightbulbs, cleaning laylights, or stuffing envelopes.
- Help on the Second Century capital project and campaign. Prepare our beautiful gallery building for another 100 years.
- Take a leadership role in the organization by leading a committee or serving on the Association's Board of Directors.

Please email Laurie: laurie@lymeartassociation.org and tell us how you want to pitch in!



Volunteers install new LED gallery lights.

A CENTURY OF INSPIRATION - continued from page 1

Committee. The Sketch Gallery, now the Cole Gallery, featured groups of framed sketches by 35 artists. The Sketch Gallery display was anchored by Alphonse Jongers' *The Harpist*, a sensitive rendering of Lyme Art Colony patron, sometimes landlady, and always unwavering supporter, Miss Florence Griswold. Miss Florence became the first Lyme Art Association Gallery Manager and remained so until her death in 1937.

From 1902 to 1920, the early Lyme artists held their exhibitions at the Phoebe Griffin Noyes Library, proceeds to benefit the library's program to buy books. In 1902, the first time that the exhibition was held at the library, a *Hartford Courant* reporter noted that the ladies of the library were in a "joyous frame of mind as the receipts at the door were \$180."



William Henry Howe (1846–1929), *Early Start to Market*, oil, Lyme Art Association President (1921–1922).



Matilda Browne (1869–1947), *In Voorhees Garden*, oil



Lucien Abrams (1870–1941), *Orchard*, oil



Alphonse Jongers (1872–1945), *The Harpist*, oil

As the exhibition period expanded and more artists displayed their works in the library exhibitions, the Association artists did more than dream about a dedicated space to show their work. In 1914, they formed the Lyme Art Association and began to raise money. Miss Florence deeded a portion of her property to the Association and Charles A. Platt, one of the artists and a national-recognized architect, donated his services to design the building.

Just as our current LAA artists paint in a variety of styles that broadly fit into the category of American Contemporary Realism, the early artists of the Lyme Art Association painted in a variety of styles. Tonalists like William Henry Howe and Henry Ward Ranger exhibited with Impressionists like Willard Metcalf and Matilda Browne who in turn exhibited alongside artists with a more modernist bent like Lucien Abrams and Harry Hoffman.

Join us as we celebrate the Lyme Art Association Gallery, looking forward to the next 100 years of diverse exhibitions and art programming to engage and enrich the cultural life of the community.

Wet Paint on Lyme Street!

Saturday, August 7th 2021

To celebrate the 100th anniversary of the Lyme Art Association gallery, LAA is holding a Wet Paint Event on August 7! All LAA member artists are invited to participate. Artists will paint at a time of their choosing, but all entries must be presented on your easel, framed, and wired, on the lawn of the Lyme Art Association, by 4:30 pm. The focus will be the scenic locations on Lyme Street, including the Congregational Church, historic houses, and the Florence Griswold Museum property. Jeff Cooley, Director of the Cooley Gallery, will jury awards for the wet paint entries. Cost to enter the Wet Paint on Lyme Street event is \$30, which includes an event t-shirt. Register to participate in the Wet Paint Event at lymeartassociation.org.

Also on Saturday, August 7th, enjoy Tea Day 1–4 pm

Enjoy family-friendly crafts and games, costumed "colony artists" telling stories from the early days, 1920s photo booth, baked goods, and beverages on the lawn at Lyme Art Association.

Later on Saturday, everyone is invited to the Centennial Frolic: 5–7 pm

The day of celebration wraps up with a fundraiser to kick off the Second Century Skylight Project. Minimum donation of \$25 is suggested. 1920s dress encouraged!

How do artists become artists? What were Winslow Homer's days like at Prouts Neck? Where did minimalist Agnes Martin get her inspiration? Can you create art even if you're expressly forbidden to do so, like the self-taught artist James Castle? These three books, written for ages four to twelve, explore the inner world of the artist. While each of these books is designed and written with children in mind, they present themes for artists of any age. Creating art is hard but satisfying work, creating art is worthwhile, and for some, creating art is essential.

In ***Breaking Waves, Winslow Homer Paints the Sea***, Winslow Homer has moved to Prouts Neck, Maine, a solitary peninsula jutting out into the ocean. Here, he discovers the crash of the Atlantic Ocean on the rocky shore and it fascinates him. Over and over, he studies the waves, the movement, and the light, attempting to capture this force on canvas. Illustrated in watercolor with Homer's color palette and in a sketchy art-in-progress style, eight to ten-year-olds will find this glimpse into what an artist does each day to master their craft inspiring and validating.

Author: Robert Burleigh, Illustrator: Wendell Minor
Published by Neal Porter Books, 2021, ISBN 9780823447022



Winslow Homer (1836–1910), *Prout's Neck, Breakers*, 1883, watercolor. Mr. & Mrs. Martin A Ryerson Collection, The Art Institute of Chicago.

Where Are You, Agnes? tells the story of famed abstract minimalist artist Agnes Martin's childhood and offers a possible explanation to her adult artistic style. Agnes grew up on the Saskatchewan prairie and was introduced to its stark natural beauty by her beloved grandfather. When her family moved to the gritty city, Agnes's need for visual beauty was challenged, but again, her grandfather helped her to see that beauty is inside. The wonderful illustrations are as meaningful as the narrative as the pictures go from soft pastels when showing the prairie, to grays when Agnes is in the city, then back to soft colors as Agnes comes to the realization that beauty is an inner vision.

Author: Tessa McWatt, Illustrator: Zuzanna Celej
Published by Groundwood Books, 2020, ISBN 9781773061405



Agnes Martin (1912–2004), *Untitled*, oil and graphite

Silent Days Silent Dreams is designed for an older child reader from about eight to twelve years old. Self-taught artist James Castle was born deaf, mute, autistic, and probably dyslexic in 1899 on a farm in rural Idaho. He was considered uneducable by the principal of the Idaho School for the Deaf, which he attended from ages ten to fifteen years old. Compelled to draw even though he was forbidden to do so, James used burnt matchsticks, soot mixed with his own saliva, and scrap paper to draw in secret. Happily, his perseverance led to him being "discovered" and he became a respected artist in his lifetime. As a story to celebrate and validate the creative urge, there is none more poignant than this.

Written and illustrated by Allen Say
Arthur A. Levine Books, 2017, ISBN 0545927617



James Castle (1899–1977), *Untitled*, soot drawing

Name your top five art books, ones that you would recommend to a developing artist or someone with more experience at the easel. Why and how have these books won your endorsement? Please include the book title, author, and whether the book is still in print.

Send your submissions to newsletter@lymeartassociation.org.

As a landscape painter I enjoy exploring and painting new locations. An excellent way to do this is to participate in competitive plein air events. These events are held across the country and vary in terms of competition rules, time commitment, and award amounts. While plein air events can be intimidating at first, you can generally find one that will match your talent level and competitive spirit. You will enjoy the company of a cadre of other painters and art enthusiasts, and inevitably walk away with a whole lot of new painting knowledge.

In one of the first events in which I participated, I was fortunate to receive an award. The judge for the event was Nancy Tankersley, founder of plein air Easton, one of the largest and most prestigious painting events in the country. Nancy was methodical about her selection choices.

At the awards ceremony, she carefully explained the merits of each prize-winning painting. It was evident that she had a plan for distinguishing “winners” among so many pieces, so I later asked about her selection process. She shared a list of ten criteria which I have consulted often for painting events, when judging a show, and even as a reference when deciding what I might paint. Subject to some interpretation and tweaking by me, here is Nancy’s ten-point framework.

1. Beauty – Is the scene to be painted captivating, or, better yet, are you compelled to work through the painting because the scene is visually stunning? Then, you should paint it!

2. Drawing and Design – Is the composition sound? Does the scene depicted make sense, are key points of focus well-drawn and believable?

3. Degree of Difficulty – Was the subject of the painting a challenge to capture? Think perspective, angles, subtleties related to weather, lighting, etc.

4. Consistency of Style – It is critical to assemble a body of work that is unmistakably your own. Framing is often overlooked when it comes to this point, and it should not be.

5. Color – Does the artist use warm and cool colors effectively in the painting? This could, and should be, a substitute or complement to distinctions in painting values, which are always a critical point of review.

6. Excitement – While the chosen subject might drive this point home, paint application can add another dimension to your work. Direction of brush strokes, broken lines, and subtle variations in fields of solid color will generate excitement.



Jim Laurino, *House on Hudson*, oil, First Place Winner
2020 Hudson Valley Plein Air Festival

7. Authenticity – This is rarely a challenge with plein air work, but it can become an issue if a subject is overworked.

8. Originality – Take a different approach to a common subject. You might fail to capture the subject, but you might also produce an award-winning painting!

9. Framing – Does the frame enhance the painting, or distract from it? Often the design of a frame, its color, or decorative features can lead a viewer AWAY from the painting!

10. Area/Event representation – Incorporate elements unique to the area where you are painting. That is part of the reason you travelled to that location.

Would you like to share your experience at a plein air painting event? Have you recently attended a museum exhibition that stopped you in your tracks, what were the big take-aways? Interview someone who has mentored your approach to art-making. Share your experience as an LAA volunteer as an inspiration to others. Our newsletter and social media platforms offer a way to share stories, our history and the community of artists, patrons, students, and volunteers. Send your submissions to newsletter@lymeartassociation.org. Please include images to go with your submissions.

People can relate to the musicality of shapes... Painting is 'silent music'... Soft and hard edges are similar to loud and soft notes... Harmony, chords, pitch, rhythm, syncopation and timber can all be translated to the visual arts.

— Clyde Aspevig

PLEIN AIR PAINTING WITH HARLEY BARTLETT

Harley Bartlett, President of the Lyme Art Association and Elected Artist Member, was interviewed in April of 2021 by Maura Cochran, Associate Artist Member, Chair of the Strategic Planning Committee and all-round organizer and enthusiastic supporter for the Associate Artist Paint-Out Group.

Please tell us about yourself.

After graduating from the University of Pennsylvania in 1981 with a Bachelor of Fine Art degree, I completed two years of post-graduate study at The Pennsylvania Academy of the Fine Arts. I've been a professional artist since age 27. I am currently represented by fourteen galleries, primarily on the East Coast of the United States. My website is: BartlettFineArt.com.

My focus is on a myriad of artistic activities, mainly:

1. Easel paintings, primarily landscapes. Most of my work is completed in the studio. I do paint outdoors and have increased this activity in recent years. I also work in the other genres such as marine, sporting art, portraiture, and figurative work.
2. Murals, both indoor and outdoor.
3. Contract work with a design firm that may include abstract work and or paintings in a style to fit their project.

In addition to my affiliation with the Lyme Art Association, I am a member of The Providence Art Club, Past President and Board Member; The Rockport Art Association; The Salmagundi Club, and The Guild of Boston Artists, current Board Member.

I live in Hope, Rhode Island with my wife, Jaquie, Public School Art Teacher. Our daughter, Emma, is a Junior at Roger Williams University.



Harley braves the elements to paint "en plein aire."

an influence on the artist's way of seeing and depicting objects. Painting directly from nature or the object is the optimal way to work.

The studio is the cradle of the long-term creative process. Everything may be slowed down and the aesthetic considerations of the art-making process can be deliberated. A plein air painting now may be judged away from the motif and measured as a stand-alone image.

I find that I most often paint with other artists outdoors. This social aspect of the endeavor is very satisfying and educational. Seeing how others work and having the ensuing art discussions which invariably take place, is invaluable.

How do you find locations?

First, I find painting spots by my own scouting or simply being familiar with my locale, Rhode Island. I paint with other painters who have their own found locations and work with them. Over the last four years I have been working with a group of New England artists and have been traveling to Vermont and New Hampshire, primarily. These trips may typically take place over a period of days requiring a hotel stay. I am set up to hike a bit with my kit but have found I'm usually within a few hundred feet of my vehicle.

What is your process?

First and foremost, I want a streamlined kit. Only that which is necessary comes along. I have a Gloucester Easel, which replaces my French Easel. This wide stance easel is not easily blown



Early morning start with friends.

What excites you about plein air painting?

First and foremost, the activity forces me to work rapidly with intense focus. The dynamic environment with the potential of changing light and a host of other mitigating factors, creates a working style that demands no uncertainty.

Photographs are excellent tools for the visual artist. They may, however, become a crutch or a visual source that has too strong

over, it can take larger canvases with ease, and it will accommodate a paint box which holds larger studio paint tubes.

My aim is to create an almost finished painting or at least a solid start, on-site. My iPhone allows me to record the subject for later reference in the studio. Don't get lazy and say, "Oh, I'll finish this in the studio." I want to get as much information on the canvas while on-site. I usually do one painting in the morning and a different one in the afternoon. On overcast days with flat light, I may devote the full day to one painting.

I don't often paint on a prepared colored ground. Most of the time I paint on 16 x 20 to 20 x 24 canvases, 20 x 30 or 24 x 30 canvases if I'm feeling ambitious.

I begin with a pencil sketch to compose the large masses, then block in large shapes with thin local colors with a large bristle brush. I stay away from thick paint applications until I'm rea-



Lay-in thin local color over sketch on canvas.

sonably sure I'm heading in the right direction, avoiding details that will come at the end. At some point, the initial euphoria will be replaced with a mild concern that the painting is not progressing into the predetermined masterpiece. This is when the real work begins.

In general the steps are as follows.

1. Find the motif and determine a composition.
2. Consider the path of the sun, if out, with regards to the motif and position of the canvas/easel.
3. Draw out the composition onto the canvas.
4. Begin to lay-in thin local color.
5. Develop the image with increasingly thicker, descriptive paint that best describes the motif and shadow shapes.
6. Edit in these early stages. Something may need to be moved or eliminated, heightened or subdued, in order to strengthen the composition.
7. Remain open to transient light effects that may enhance the picture. Use your memory for this one. Also, consider how shadows may change during the course of the painting's progress. Don't chase the light.

8. If you find yourself in the weeds, consider the basic elements that make up a good painting. Is the problem compositional, is it drawing/perspective, is it value, is it color? These are usually the culprits where our problems lie.

How do you handle the shifting light and clouds?

My first and foremost concern is the composition. If the light is shifty, I watch for things that I find interesting as I'm arranging and blocking in the painting. My memory is a vital tool and I'll try and grab that which I find exciting and stay with it. The iPhone is also a good tool to capture transient light effects which can be utilized in the studio later, if necessary.

What's in your kit if working close to your vehicle?

My kit remains the same both near or far from the van. I may only leave some things in the back if I'm up against it while working. I do have two wooden boxes that I constructed to hold canvases flat and safe during protracted trips.

Occasionally, I'll use my pochade box for smaller paintings, 12 x 16 and smaller. Or, if it's raining or snowing hard, I'll set up inside the van and work on my lap with the pochade palette and painting holder.

Words of wisdom for those getting started?

Look at the work of other artists, historic and contemporary, who are working in a plein air style that you find interesting. Study ways of composing pictures, (Edgar Payne, "Composition of Outdoor Painting") because you're bringing these concepts into the field, adjusting nature to better fit these concepts.



Evaluation of the art in the studio, away from the on-site motif.

Construction of paintings is complex and the underlying building blocks are abstract shape arrangements. Diagonals, halves, thirds, all come into play to make an interesting composition. These concepts are what you'll be bringing with you to the field.

Keep your plein air kit simple and your attitude optimistic!

MENTORS AND CHANCE ENCOUNTERS – Glenn Hart, Elected Artist Member

I first saw the images of Carroll N. Jones Jr., in the November 1990 issue of *The Artist's Magazine*. The cover featured gorgeously rendered doves on a dark background. I have often tried to imitate those doves and can honestly say that I have never come close to his level of quality. Mentors are meant to be surpassed but, in this case, I can honestly say that did not happen. The article was very informative and outlined a technique that employed a combination of oil and egg tempera on panels.

Carroll N. Jones Jr., a 1941 Yale graduate, was a master painter with a Renaissance flair. His career spanned most of the 20th century, his contemporary artists were artists like Howard Pyle and Norman Rockwell. Mr. Jones did tons of work for Life Magazine and came from an illustration background as an artist and art director.

Norman Rockwell once called Jones for advice on one of his illustrations. He was having a deadline crisis involving too much wet paint. He had a greasy spot that needed more detail, I suppose. Jones suggested that Norman switch over to egg tempera which is much lighter and could ride on top of the wet oil paint. I'm not sure if Rockwell ever took his advice. I believe Norman Rockwell generally painted on sized canvases so this solution would have been "archivally" incorrect but Carroll Jones' advice could have helped Rockwell make his delivery on time.

With a bit of luck and a Stowe phone book, I met Mr. Jones while on vacation, skiing with friends in Stowe, Vermont. After a very successful career as a New York artist, Carroll had retired to Stowe. To our surprise, Mr. Jones invited us over. He was an older gentleman and was struggling with some health concerns but he was very gracious and showed us around his studio.

His studio was a treasure trove of images spanning many decades. At that time, Mr. Jones was teaching and creating fine art pieces in his signature style. There were several student easels set up around his studio.

Mr. Jones taught me the somewhat lost craft of painting with egg tempera. I use egg tempera, mixing it with oil, using the delicate, transparent quality of tempera to add highlight and soft color to my work. Egg tempera, it might make a comeback, one of those lost craft kind of things.

At that time, when we met, I was thoroughly dissatisfied with my technical abilities in regard to realism painting and told him so. He was very kind, having a sense of where I was on the curve. He recommended "The Artist's Handbook of Materials and Techniques", by Ralph Mayer. This book is an excellent reference for the serious artist. Pick up a copy if you can, it's probably out of print. It offers an encyclopedic look at materials and technique in painting.

The advice that Mr. Jones gave me has affected everything that I have employed in painting for the past 30 years.



Glenn Hart, *Tiger Lilies and Fire Flies*, oil and egg tempera

The Artist's Handbook of Materials and Techniques, Fifth Edition, Revised and Updated (Reference) Hardcover – Illustrated, May 31, 1991, by Ralph Mayer, available in hardcover and paperback from Amazon.com.

Originally published in 1940, *The Artist's Handbook* has remained continuously in print through many editions. More than a quarter of a million copies have been sold. It is, as *American Artist Magazine* calls it, the "artist's bible," an invaluable reference for the painter, sculptor, and printmaker. In 1991, the book was completely updated and expanded to reflect new research, technology, and materials.

Mayer intended that this encyclopedic volume be referred to frequently. Therefore, he gave specific, practical advice on every aspect of his subject. In addition, he compiled valuable lists for the artist: retail sources for materials, a pigment catalog, a bibliography, and an extensive appendix. The detailed index makes all of this information immediately accessible. While some of the retail source information may be dated, the basics have not changed and are still useful to today's artist.

WHOLISTIC APPROACH TO FRAMING – Sarah Stifler Lucas, Elected Artist Member

Jim Laurino's paintings are easy to spot. His eye-catching landscapes are instantly recognizable, not only for their dramatic and sensitive palette but for the handmade frames which form a seamless union with each painting. Jim began painting in his early teens and has always made his own frames.

He uses reclaimed wood, sourced from large shipping crates and pallets, a miter, a rip-saw, wood screws, glue, wallboard tape, wood paste and sandpaper to create each frame.

He begins by building what he refers to as the "kit", the armature onto which the smaller, more decorative pieces are attached. Finally, he paints them with acrylic primer, followed by a series of undercoatings and the matte black finish. He builds the kit in his garage, does the hand sanding outside, and completes the frames in his studio. Each frame takes 2 to 3 days to complete.

Jim views his frames as an extension of his paintings, and most of them are built specifically to complement each piece of artwork. When studying Jim's work, one is struck by how the linear details and rough wood of the frames echo the use of line and texture in his brushwork.

Jim has been an Elected Artist Member of Lyme Art Association since 2018. He has won numerous awards, most recently in the Academic Artists Association's 2021 Annual Juried Exhibition. It's hard to picture one of Jim's paintings in anything other than these one-of-a-kind "masterpieces."

Visit www.JimLaurino.com to learn more.



Jim Laurino, *Holcomb Barns*, oil, in a custom-finished frame

PALETTE TO PALETTE

Thursday, October 21, 2021, 6–9 pm



Elected Artist Member Applications should be submitted by August 31, 2021

Elected Artists support the mission of Lyme Art Association by the example of their artistic excellence and their willingness to volunteer to make the association a vibrant art community.

To be considered for election, a member must be:

- an Associate Artist Member in good standing for a minimum of two years,
- a painter, draughtsman, printmaker or sculptor who has exhibited a minimum of 3 paintings, drawings, prints or sculpture as an Associate Artist Member at the Association,
- and committed to working actively at the Association, by serving as a Director, officer, or committee member, and helping to guide the Association into its second century.

Download the application from our website and submit your application materials by August 31, 2021.

More questions? Contact:

Jocelyn Zallinger, Gallery Manager
Jocelyn@LymeArtAssociation.org

Joan Wallace, Elected Artist and APEC Chair
jmwall888@yahoo.co

INTO OUR SECOND CENTURY

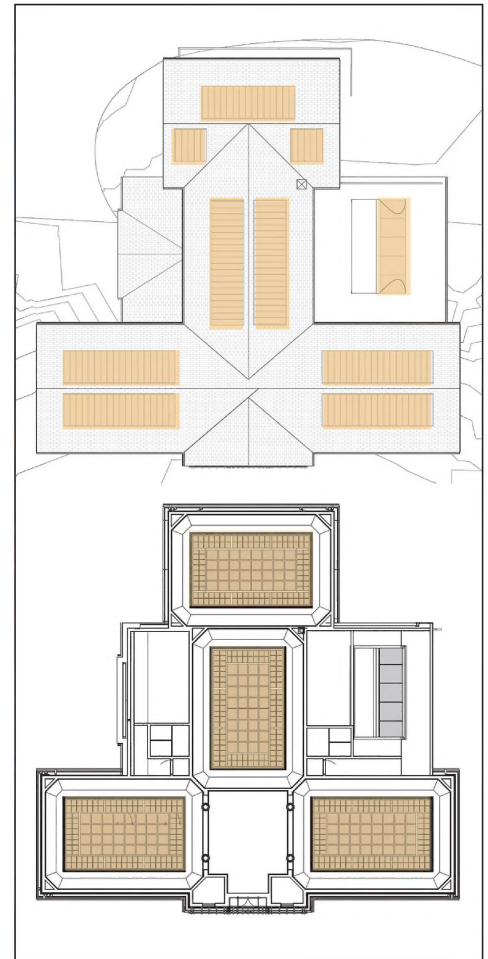
As we proudly celebrate the first hundred years of the Lyme Art Association Gallery, we continue the work begun in 2018 to equip the building for its second century of serving the community of artists and art lovers as a center of fine art, education, camaraderie, and support of the cultural life of the community.

It is a testimony to the fine design of Charles Platt and attention to detail of unnamed builders that the sturdy structure of the building has held up so well to its first hundred years. Of course, nothing lasts forever, and the original exterior trim and cedar shingles gave out first. These were replaced in 2018 with help from member and patron contributions as well as grants from the Town of Old Lyme and the State Historic Preservation Office.

We knew that this work was just the first in a series of projects needed to truly prepare the building for the coming century. An engineering study conducted in 2013 identified three other areas: the roof/skylight/laylight complex, addressing current building codes (most regarding accessibility), and updating the mechanical systems.

This year, we kick off the next phase of the Second Century campaign and project: upgrading the leaking, single-pane skylight system, a system that bathes the galleries in ideal natural lighting, but makes it very difficult to control the environment in the galleries. The skylights take up a large portion of the roof, offer no insulative value in the winter and cause very significant heat gain in the summer. Replacing the skylights with new, insulated units, insulating the floor of the attic, and installing insulated laylights above the ceiling will stabilize the environment, making energy efficient heating and cooling of the gallery a reality.

The Lyme Art Association gallery is a treasure that artists and art lovers have enjoyed and benefited from for 100 years! We know that it can serve the community of artists and art lovers for another 100 years and more. We will be asking for support for this very important project, and hope you can join in.



Above: Each gallery is bathed in natural light that is provided by skylights in the roof and laylights in the attic floor. Right: Skylight and laylight plans for the gallery and studio spaces.



Restored building exterior with new walkway.



COMMUNITY BUILDER IN OUR MIDST – Patricia Corbett, Associate Artist Member

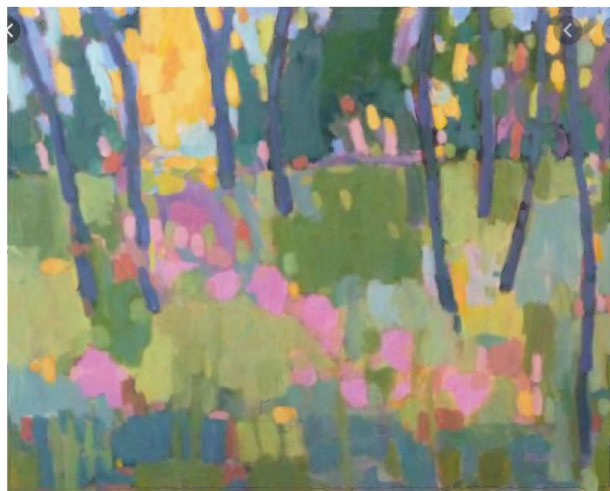
In July of 2005, I moved to Connecticut from New Jersey where I had lived and sung professionally since 1978. I was still teaching voice but had already started to look for ways to launch my second career in art. Will McCarthy, well-known artist and teacher, recommended that I contact Jane Zisk, founder of the Connecticut Plein Air Painters Society (CPAPS). Will knew that Jane's talent for bringing artists together and creating a space for creativity would facilitate my opportunities for networking and growth.

I attended a CPAPS-sponsored, five-day drawing workshop with Sherrie McGraw where I rubbed shoulders with wonderful artists like Kathy Anderson, a nationally recognized, award-winning painter and the illustrious C.W. Mundy. I introduced myself to Mundy not knowing anything about him, not knowing that he was the juror for the American Impressionist Society show that year.

Later, I joined with Jane and many others to attend a workshop with plein air painter, Ron Rencher. For many of us who were in transition, Ron's workshop was a real turning point. It was the same for Jane who was questioning her career as an artist and the place of art in her life.

Like the rest of Ron's workshop participants, Jane found her spot and started painting the rooftops of a cluster of barns at Beaumont Farms, the workshop site. She plunged in, not knowing what would come out of her work that day. Jane's example struck me, this was what being a painter was all about, just show up, and do it. I learned from Jane's ability to live in the question and welcome change for possibility!

From my starting point in 2005, I have developed an expanded network of fellow artists, with Connecticut Women Artists and Lyme Art Association. The need for community among artists became especially clear during the pandemic which limited in-person connections. While the internet has been useful, we all look forward to gathering together again for enriching experiences, allowing us to grow, personally, and as artists.



Jane Zisk, LAA Associate Artist, *Untitled*, acrylic
Even in Jane's more abstracted pieces, the forms, line, rhythms, and colors of the landscape shine through.

